

# ***EXHIBIT H***

FG ZACX05  $\text{♩} = 100$  (4 Free Clix) *rit* 1M6 *Rubato* B. Blitt/W. Murphy (BM) orch. W.M.

Clar.

Oboe

Clar.

Bsn.

Flg 1

Flg 2

Flg 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno.

Voc.

Vlna.

Vc.

Gtr.

Bass

Drs.

1

2

3

4

MURPHY-00002

Confidential

$\Delta \pi$  EXHIBIT 2

Deponent \_\_\_\_\_

Date \_\_\_\_\_ Rptr. \_\_\_\_\_

WWW.DEPOBOOK.COM

#205 - 1M6, P.2

Musical score for measures 5 through 9. The score includes staves for the following instruments: Cl. (Clarinet), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Flg 1 (Flute 1), Flg 2 (Flute 2), Flg 3 (Flute 3), Tbn 1 (Trumpet 1), Tbn 2 (Trumpet 2), Tbn 3 (Trumpet 3), Tbn 4 (Trumpet 4), Pc. (Percussion), Pno. (Piano), Voc. (Vocal), Vlns. (Violins), Vc. (Violoncello), Bs. (Bass), and Dr. (Drum). The piano part includes chord notation: Dm7, G7, Dm7, D#dim., Caus/E, C, E7(b9), Fmaj7, F#dim. The vocal line includes the lyrics: "worked so far, So I'll wish up - on a star Won'drous danc - ing speck of light I".

5 6 7 8 9

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MURPHY-00003

*rit.* *Moderato (colla voce)* *poco rit. Tempo*

Cl.

Ob.

Cl.

Bsn.

Flg 1

Flg 2

Flg 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno.

Voc.

Vlns.

Vc.

Bs.

Dr.

need a Jew. Lo - is makes me take the rap, 'Cause our check-book

10 11 12 13 14

Confidential

MURPHY-00004

#205 - 1M6, P.4

*poco* *Tempo* *poco rit* *Tempo* *rit*

CL

Ob.

CL

Bsn.

Fig 1

Fig 2

Fig 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Bells

*p*

Pno.

*Caus* *E* *C* *E7(9)* *Fmaj7* *Fdim.* *C/G* *Dm7/GG7(9)* *C* *D/CC*

Voc.

looks like crap. Since I can't give her a slap I need a Jew.

Vlns.

Vc.

Ba.

Dr.

15 16 17 18 19

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MURPHY-00005

*Piu Mosso* #205 - 146, P.5

CL

Ob.

CL

Bsn.

Flg 1

Flg 2

Flg 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pe.

Pno.

Voc.

Vlna.

Vc.

Ba.

Dr.

Where to find a Baum or Steen or Stein

20 21 22 23

Confidential

MURPHY-00006

#205 - 1M6, P.6

*rit.* .....

CL

Ob.

CL

Bsn.

Fig 1

Fig 2

Fig 3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno.

Voc.

To teach me how to whine and do my tax

Vlna.

Vc.

Ba.

Dr.

24 25 26 27

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MURPHY-00007

$\text{♩} = 150$  FG 2ACX05 1M6-A  
*6 Free Chix* Interlude  
 Walter Murphy (BM)  
 orch. W.M.

Flt. Solo ... *espr.*  
 Ob. *dim.*  
 Clar. *dim.*  
 Flute *dim.*  
 FVCL *dim.*  
 Tpt. 1 *Flugel.*  
 Tpt. 2 *Flugel.*  
 Tpt. 3 *Flugel.*  
 Tbn. 1 *dim.*  
 Tbn. 2 *dim.*  
 Tbn. 3 *dim.*  
 Tuba *dim.*  
 Pc. Mark Tree (to tymps)  
 Pno. *dim.*  
 Seq. Hp.  
 Vlns.  
 Vc.  
 EL. Guitar  
 Bass Fender  
 Drums Mallets - susp. cmb.

1 2 3 4 5

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MURPHY-00008



Solo ... espr. IM6-A P2

FL

Ob.

CL

FL (to clar.) Solo ... espr.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Pc.

Pno.

Seq. Hp. gl. F7 Celest

Vins. Pizz (div) Pizz

Vc Pizz

Gt.

Ba.

Dr.

6 7 8 9 10

Confidential

MURPHY-00009

DM-A P3

The musical score is arranged in a standard orchestral format with measures 11 through 15. The instruments and their parts are as follows:

- Flutes (FL):** Two staves, both playing melodic lines with slurs.
- Oboe (Ob.):** One staff, playing a melodic line with slurs.
- Clarinet (Cl.):** One staff, playing a melodic line with slurs.
- Flute (FL) / Clarinet (Clar.):** A staff with a 'Clar.' annotation, playing a melodic line with slurs.
- Trumpets (Tpt. 1, 2, 3):** Three staves, mostly resting with some notes in measure 14.
- Trombones (Tbn. 1, 2, 3, 4):** Four staves, playing harmonic support with some melodic movement in measures 14 and 15.
- Piano (Pc.):** One staff, mostly resting.
- Piano (Pno.):** Two staves, playing a complex rhythmic and harmonic accompaniment.
- Sequencer (Seq.):** One staff, playing a melodic line with a 'Hp. (A maj.)' annotation.
- Violins (Vlns.):** Two staves, playing a melodic line with 'Arco' annotations.
- Viola (Vc.):** One staff, playing a melodic line with 'Arco' annotations.
- Guitar (Gt.):** One staff, playing a melodic line with chordal annotations: A, A aug, F#m, F#dim.
- Bass (Ba.):** One staff, playing a melodic line.
- Drums (Dr.):** One staff, playing a rhythmic pattern with '(sticks)' and 'h.h.' annotations.

Measure numbers 11, 12, 13, 14, and 15 are indicated at the bottom of the score.

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MURPHY-00010

1M6-A P.4

FL

Ob.

Cl.

FL

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Pc.

Pno.

Seq.

Vln.

Vc.

Gt.

Ba.

Dr.

16

17

18

19

Confidential

MURPHY-00011

IM6-A P.5

FL  
Ob.  
Cl.  
FL  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn.  
Pc.  
Pno.  
Seq.  
Vlns.  
Vc.  
Gt.  
Bs.  
Dr.

20 21 22

Confidential

MURPHY-00012

1M6-B p.2

*A Tempo* *rit.* *A Tempo* *rit.* *A Tempo accel.*

FL.

Ob.

Cl.

Cl.

Fig 1

Fig 2

Fig 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pc.

Bells

Pno.

Voc.

Ev - en though they killed my Lord I need a Jew!

Vlns.

Vc.

Bs.

Dr.

5 6 7 8 9

Confidential

MURPHY-00013

FG 2ACX05 1M6-B R. Blitt/ W. Murphy (BMI)  
orch. W.M.

Cltx = 95 (2 free)

Fl. *poco rit.* *A Tempo* *poco rit.*

Ob.

Cl.

Cl.

Flg1

Flg2

Flg3

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Pc.

Pno. *Tacet - (on tape)* *Calm* *Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> D<sup>9</sup>dim. Cues/E*

Voc. *Though by man - y they're ab - hored, He - brew peo - ple I've a - dored.*

Vins. *p*

Vc. *p*

Gtr. *Tacet*

Bass

Dra.

1. 2 3 4

Confidential

MURPHY-00014

1M6-B p.3

Fl. *rit.*

Ob. *p*

Cl. *p*

Cl. *p*

Flg 1 *p*

Flg 2 *p*

Flg 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3

Tbn. 4

Pc.

Pno.

Voc.

Vlns. *p*

Vc. *p*

Ba.

Dr. *Mark Tree*

10 11 12 13

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MURPHY-00015

# ***EXHIBIT I***





Sandy Wilbur, President

## GLOSSARY OF COMMON MUSICAL TERMS USED IN THIS REPORT\*

For a very helpful explanation of how the piano keys relate to intervals, scales, and music notation, please go to: <http://www.dolmetsch.com/musictheory6.htm>

**BEAT** - Referring to the recurring pulse or rhythmic unit of music.

**CHORD** - Three or more related pitches that sound simultaneously or in close proximity. Chords are often numbered I, II, III, IV, V, etc. corresponding to the pitches of the scale on which the chord is based. All chords contain two or more **INTERVALS**. A major chord uses a major third interval on the bottom and a minor third interval on top. For example, in the key of C major, The I, IV, or V chords, (represented as C, F, and G) are major chords. A minor chord contain a minor third interval on the bottom and a major third interval on top. The II and VI chords are minor chords (represented as Dm and Am). A diminished chord uses two minor intervals one on top of the other. The VII chord is a diminished chord (represented as Bdim).

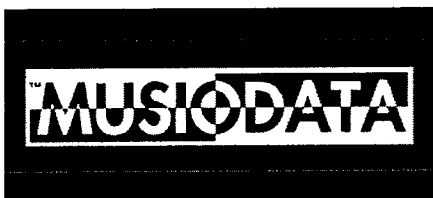
**FLAT** - (b) A half step below the letter pitch. db or d flat is the same pitch as c#.

**HARMONY** – The movement of intervals or chords over time. Harmonic rhythm refers to the duration and accent patterns of the intervals or chords in relation to one another.

**INTERVAL** - The distance between one pitch (or note) and the next. The distance is often measured in **STEPS**. A half step is the distance between each note in a chromatic scale (c to c#, e to f, b to c) while a whole step is two half steps (c to d, d to e, f to g, etc.) Two common intervals are referred to as a major third (c - e) and a minor third (a - c).

**KEY** - The tonal center to which all the other pitches are related. This is usually the first pitch (root or tonic) in the scale. A piece is said to be in the key of C major if it uses the "C" major scale, or, in the key of C minor, if it uses the C minor scale (see scale).

**MEASURE** (Often referred to as a **BAR**) - A unit of musical time, separated by a vertical line in a musical staff. Each measure contains a certain number of beats, determined by the **METER** of the piece or of the specific measure. When added together, the **NOTES**, representing pitches, and the **RESTS** representing periods of silence, must be equal to the number of beats in that measure.



Sandy Wilbur, President

**MELODY** - A horizontal succession of single pitches or notes, each with a specified duration. A **MELODIC PHRASE** is the grouping of notes into a unit or statement with a specific beginning and end. **MELODIC CONTOUR** refers to the shape of the phrase (as if one were to put lines between the notes on a graph). **MELODIC RHYTHM** refers to the duration and accent patterns of the note in relation to one another.

**METER** - A pattern of fixed units, or beats, by which a piece of music is measured. (See Measure.) Common meters are 4/4, 3/2, 6/8, etc., indicating that there are four, three or six beats in each measure (top number) while a quarter note, half note or eighth note gets one beat (bottom number).

**PITCH** - A specific sound on the scale of low to high that is based on frequency (or number of vibrations per second). The pitch "a" below middle c vibrates 440 times per second. The higher the pitch the higher the number of vibrations per second.

**RHYTHM** - The aspects of music pertaining to the organization of time, including duration of both sounds and silence, accent patterns found in the sounds, and silences that make up the musical and non-musical aspects of music. **Beats, meter, measures, tempo** all help define the rhythmic nature of a piece of music. Accent patterns found in both **melody**, lyrics, and **harmony** (melodic rhythm and harmonic rhythm, for example) all have rhythmic components.

**RIFF** - A repeated instrumental figure, (sometimes referred to as a **vamp** when used with vocals), which is used as a common performance practice in other works and is not related to the specific song (music or lyrics) but to the musical underpinning or arrangement of the song.

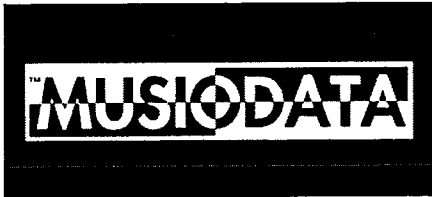
**SCALE** - The tonal foundation of most popular Western music is based on certain major and minor scales arranged as rising notes or pitches (Do - Re - Me - Fa- So - La - Ti - Do). The first pitch, Do (also referred to as the **ROOT**, or **TONIC**) is the most important pitch in the scale. All scales are made up of an arrangement of half steps, whole steps, and occasionally one and a half steps). A chromatic scale consists of all half steps (the black and white keys between one C and the next higher C on a piano, for instance)

Chromatic Scale - c c# d d# e f f# g g# a a# b c

Major scale c d e f g a b c

Minor melodic (up) c d eb f g a b c

Minor descending c d eb f g ab bb c



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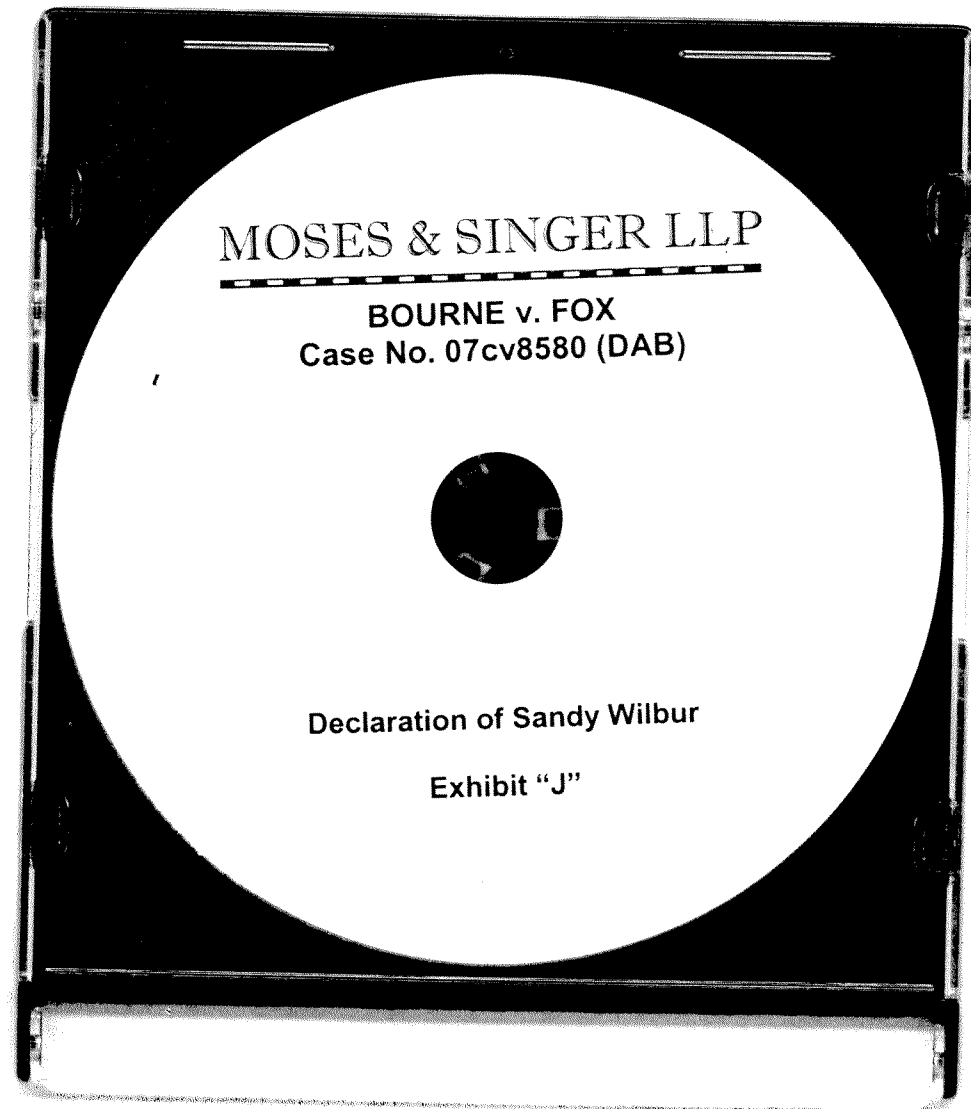
**SHARP** - (#) A half step up from the letter pitch. c# or c sharp is the black note on the piano between c and d.

**TEMPO** - Speed or pulse, usually measured by how many beats per second are found in a piece of music.

\* The purpose of these brief definitions is to help get a better understanding of music as it relates to the music business generally and is not meant to be either legally accurate or complete. It is offered as a way to help the layman understand this particular report. This material is copyrighted by Musiodata / Sandy Wilbur Music, Inc. 2008 and any duplication of this material is prohibited without permission.

# EXHIBIT J

## MP3s Filed with Court



# ***EXHIBIT K***

**HARMONIC COMPARISONS (CHORDS NOTATED) BETWEEN THE FOLLOWING:****1 DC** = Deposit Copy Sheet Music**3 BP** = Bourne Publishing Sheet Music**5 LF** = L. Ferrara's transcriptions of "I Need A Jew" (Family Guy song)**7 MS** = Murphy score of "I Need A Jew"**2 LF** = Lawrence Ferrara transcription of "Pinocchio Song"**4 SW** = Sandy Wilbur transcription of "Pinocchio song"**6 SW** = S. Wilbur transcription of "I Need A Jew"**8 ML** = Murphy Leadsheet of "I Need A Jew"**FIRST VERSE** (1-4 "When You Wish" 5 – 8 "I Need A Jew")

A	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
1 DC	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C G9 G7
2 LF	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F G9	C G9 G7
3 BP	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C G7
4 SW	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	C Dm7/G G7
5 LF	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	G	C Gsus G
6 SW	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G Ddim7/G	C Dm7 G7
7 MS	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C Dm7 G7
8 ML	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C Dm7 G7

**SECOND VERSE**

A1	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
1 DC	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C
2 LF	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F G9	C
3 BP	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C
4 SW	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	F/C C
5 LF	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	G	C D/C C
6 SW	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G Ddim7/G	C D/C C
7 MS	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C
h	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C

**B SECTION**

B	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5h	Bar 6	Bar 7	Bar 8
1D	Fm Em	C	Dm Bbdim G7	Cdim C	Am	D7	Fm	G7
2F	Fm Em	C	Dm Bbdim G7	Cdim C	C Am Am6 Am7	D7	Fm	G7
3B	Fm6 Em	C	Dm Gdim G7	Cdim C	Am	D7*	Fm6	G7
4W	Fm6/G G7	C	F/G Gdim G	Cdim C	Am	Ddim D	Fm6	G7
5F	C/G G13-7	G Eb/G	C/G G	Cdim C	Am E	Am Abaug C/G	Dm	G6
6W	Dm7/G Ddim7/G	Em7/G Ebdim7/G	Dm7/G Ddim7/G	Cdim7 C	F E7	Am7	Fm6/D	G7b9
7M	Dm9/G G13b9	Em7/G Eb9/G	Dm7/G G7b9 Dm7b5/G	B7/C Cmaj7	Dm7//G G7b9 Dm7b5/G	Am9 Am Am#7 Am7	Dm7b5	G13
8M	Dm9/G G13b9	Em7/G Eb9/G	Dm7/G	Fm/G C	F E7sus E7	Am7	Dm7b5	G13

**THIRD VERSE**

A2	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7**	Bar 8 / 9...
1D	C Aug A7	Dm Dm7	G7	Cdim C	C Cdim	Am7 Dm	F G9	C
2 F	C Aug A7	Dm Dm7	G7	Cdim C	Cmaj9 Cdim	Am7 Dm	F Gsus G	C
3B	C A7	Dm Dm7	G7	Cdim C	C Cdim	Dm	F G7	C
4W	C A7	Dm Dm7	G7	Cdim C	C/E Ebdim7	Dm7 D/F	F/G G7	C
5F	C C#dim7	F/A G/B	Am A1/2dim7	C	C Abaug/E	Fmaj7 F#dim	C/G Gsus G	C D/C C
6W	C C#dim	Dm G	Dm D#dim	C/E	C C#5	F F#dim	C/G Dm7/G	C D/C C
7M	C C#dim	Dm7 G7	Dm7 D#dim	Csus9/E	C E7#5	Fmaj7 F#dim	C/G Dm7/G G7b9	C D/C C
8M	C C#dim	Dm7 G7	Dm7 D#dim	Em7	C E7#5	Fmaj7 F#dim	C/G Dm7/G G13b9	C

NOTES: \*LF adds an extra measure here, but it appears as a retard rather than real time

\*\* Sheet music uses one measure while the vertical line adds another measure (8) making the following measure 9, 10, etc. in both “When You Wish Upon A Star” and “I Need A Jew” but not the sheet music



# ***EXHIBIT L***

**COMPARATIVE TRANSCRIPTION**  
*FAMILY GUY SONG* placed over *PINOCCHIO SONG*  
 In the key of C major

C C#07 F/A G/B Am A#7 C Ab+/E  
 No-thing else has worked so far so I'll wish up - on a star. Wond'rous dan-cing  
 C A+ A7 Dm Dm7 G7 C° C C#9 C°  
 When you wish up-on a star, makes no diff'rence who you are, an-y - thing your  
 6 F#7 F#° G C Gsus G C C#07 F/A G/B Am A#7  
 speck of light need a Jew. Lo-is makes me take the rap 'cause our check book  
 Am7 Dm F G9 C G9G7 C A+ A7 Dm Dm7 G7  
 heart de sires will come to you, if your heart is in your dream, no re-quest is  
 12 C C Ab+/E F#7 F#° G C D/C C C/G G Eb7/G  
 looks like crap. Since can't give her a slap I need a Jew. Where to find  
 C° C C#9 C° Am7 Dm F C9 C Fm Em C  
 too ex-treme. When you wish up - on a star as dream - ers do. Fate is kind.  
 19 C/G G C° C Am E Am Ab+ C/G Dm G6  
 a Baum or Steen or Stein to teach me how to whine and do my tax - es?  
 Dm Eb° G7 C° C Am An6 Am7 D7 Fm  
 She brings to those who love the sweet ful - fill-ment of their se-cret long -

2

25 *instrumental melody*

B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>7 F<sup>♯</sup>/E<sup>b</sup> A A<sup>♯</sup> Bm C<sup>o</sup> A/C<sup>♯</sup> A

G<sup>7</sup>

ing. Oo.

32 A/E F<sup>+</sup> F<sup>♯</sup>m C/G A<sup>b</sup> Am C<sup>7</sup>/B<sup>b</sup> B E

39 G C C<sup>♯</sup> F/A G/B Am A<sup>♯</sup> C

Though by man - y they're ab - horred, He-brew peop - le I've a - dored

C A<sup>+</sup> A<sup>7</sup> Dm Dm<sup>7</sup> C<sup>7</sup> C<sup>o</sup> C

Like a bolt\_ out of the blue, Fate steps in\_ and sees you through\_

44 C A<sup>b</sup>/E F<sup>7</sup> F<sup>♯</sup> C/G Gsus G C C/D C C/D C

ev - en though they killed my Lord. I need Jew.

C<sup>9</sup> C<sup>o</sup> Am<sup>7</sup> Dm G<sup>7</sup> C

When you wish up - on a star\_ your dream comes true.

50 C A<sup>b</sup>/E F<sup>7</sup> F<sup>♯</sup> C/G Gsus G C

Now my trou - bles are all through. I have a Jew.

# ***EXHIBIT M***

## Clair de Lune (in C)



## Comparison of "Claire de Lune" and "Star" (in C) (First Seven Notes of Each)

Clair de Lune  
(in C)

1 2 3 4 5 6 7

"Star"

1 2 3 4 5 6 7

When you wish up - on a star,